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general reader who wishes an archæological excursion amongst the sites which have been recently excavated in Greece.—A. M.

JACOB ESCHER. *Triton und seine Bekämpfung durch Herakles*. 8vo, pp. 139. Leipzig, 1890.

The struggle of Herakles and Triton is figured upon the Assos frieze, upon a bronze relief from Olympia, upon an island-stone in the British Museum, upon many black-figured vases, and upon the recently discovered *poros* sculptures from the acropolis at Athens. We might expect that a subject so popular in ancient art would have figured frequently in literature. This, however, is not the case, and for an understanding of this subject we are forced to a study of Triton in general. Accordingly, Mr. Escher considers the derivation of the name; the significance of Tritogeneia as applied to Athena; the functions of the gods related to Triton; the relation of Athena to Triton in Greek mythology; the genealogy of Triton; the provenance of Triton; the Byzantine Halios Geron; the Libyan Triton; the transformation of Triton; the struggle of Herakles and Triton; Triton, Nereus, and the Hesperidai; and, finally, the form of Triton and the figured representations of the conflict. The name seems to be derived from the Vedic Trita, who appears as a god of war, as well as god of the waters. This not only furnishes an ancestral ground for the early Greek Triton, but explains Tritogeneia as an epithet of the warlike Athena, who, in the earliest Greek mythology, was probably the daughter of Triton. Triton seems to be primarily a god of flowing water, and then of the sea. His contest with Herakles may be localized in three places, (1) at Pheneos in Arkadia, (2) on the banks of the Bosporos, and (3) on the coast of Africa. The first of these records the earliest version of the story, while its transference to the deserts of Africa may be regarded as the latest phase. By the end of the sixth century the myth is dead and becomes enshrined in the monuments of the early fifth century.—A. M.

A. E. HAIGH. *The Attic Theatre*. A description of the stage and theatre of the Athenians, and of the dramatic performances at Athens. 8vo, pp. XIII, 341. Oxford, 1889.

This work is a credit to English classical scholarship. Deeply sensible of the fact that, in spite of the accumulation of new material furnished by inscriptions and excavations, no comprehensive work on this subject had appeared in the English language, during the last fifty years, Mr. Haigh has gone to work in a conscientious and thorough manner to supply the deficiency. The result is a scholarly treatise written in a clear and attractive style and exhibiting a fine, discriminating spirit in the